

The bill also includes protections for budget neutrality. If the Secretary approves a specialty or subspecialty training program for full-funding under this bill, the Secretary must adjust direct GME payments to ensure that no additional funds are spent.

Again, The Medicare Critical Need GME Protection Act does nothing more than provide limited flexibility to the Secretary of Health and Human Services to ensure that we are training the health care professionals that meet our nation's needs.

I would encourage my colleagues to join me in support of this important legislation. By giving the Secretary the flexibility to allocate funds to attract and train professionals in certain "at risk" fields of medicine, we will significantly improve patient care and lower long term health care costs.

A TRIBUTE TO MORRIS W. OFFIT

HON. NITA M. LOWEY

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Thursday, April 29, 1999

Mrs. LOWEY. Mr. Speaker, I rise today to express my great admiration for Morris Offit, a remarkable individual and leader in the world of business and finance who this year will be honored by the Educational Alliance for his exceptional community service.

A man of high principle, piercing intelligence, and boundless energy, Mr. Offit has acquired a well-deserved reputation for financial expertise and creativity. He formed Offitbank in 1983 and has since built it into a highly respected wealth management firm offering comprehensive investment management services to private clients and not-for-profit institutions.

Mr. Offit's professional success is matched by his devotion to philanthropy and community service. He has served as Chairman of the Boards of Johns Hopkins University and the Jewish Museum, as well as in leadership positions with organizations such as UJA-Federation of New York.

We are a better community and nation thanks to Morris Offit's vision and leadership. I am confident that his exceptional example will remain a source of guidance and inspiration for many years to come and that he will continue to set a standard of excellence in all his professional and civic endeavors.

CELEBRATION OF THE FREE SONS OF ISRAEL 150TH ANNIVERSARY

HON. CAROLYN MCCARTHY

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Thursday, April 29, 1999

Mrs. MCCARTHY of New York. Mr. Speaker, it is with great pleasure that I rise to celebrate a momentous occasion, the 150th Anniversary of the Free Sons of Israel, the oldest Jewish Fraternal Benefit Society in the United States. The society was established in 1849 and officially marked 150 years on January 7, 1999. This is an impressive achievement and I am proud to call many of the members of the Free Sons of Israel my good friends.

The Free Sons of Israel are a national order, formed to promote the ideals of their

motto: Friendship, Love and Truth. They protect the rights of Jews and fight all forms of persecution on behalf of their members. During the years, their scope has broadened to include all people worldwide, regardless of race, religion or color.

This special organization is the first of its kind to donate a substantial amount of money to the Holocaust Museum in Washington, D.C. Furthermore, their charitable arm has raised millions of dollars for worthwhile causes on a non-sectarian basis, including thousands of toys that they donate during the holidays to needy children in hospitals and care centers. The Free Sons of Israel has a scholarship Fund that grants awards to its members and children. It also has a bloodbank, credit union and insurance fund.

The Free Sons of Israel make this a better place for people throughout Long Island, New York and the entire world. They are a model of community service and action. I thank my friends for all their work and I commend them on this important anniversary.

IN HONOR OF THE ASSOCIATION OF PHILIPPINE PHYSICIANS IN OHIO

HON. DENNIS J. KUCINICH

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Thursday, April 29, 1999

Mr. KUCINICH. Mr. Speaker, I rise today to honor the 25th anniversary of the Association of Philippine Physicians in Ohio (APPO).

The APPO is a non-profit, professional organization of Filipino American physicians in Northeast Ohio. The group strives to provide continuing medical educational programs for physicians and allied professionals and conducts medical and surgical missions to the Philippines for the indigent. APPO also sponsors scholarships and grants to deserving medical students in the U.S. and in the Philippines. The selfless members of APPO are committed to helping the needy and less fortunate, and they often volunteer in free clinics, hunger centers and nursing homes.

APPO will be celebrating its 25th anniversary in conjunction with its annual Sampaguita Ball on May 1, 1999. The Sampaguita Ball is a fund raising event to support the various charitable projects of the organization.

My fellow colleagues, please join me in honoring the Association of Philippine Physicians in Ohio for the service they have provided to the Cleveland area and to those in the Philippines for 25 years.

THE WORLD CELEBRATES THE DUKE'S CENTENNIAL BIRTHDAY

HON. JOHN CONYERS JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Thursday, April 29, 1999

Mr. CONYERS. Mr. Speaker, today is a historic day for jazz lovers all over the world, because today marks Duke Ellington's 100th birthday. Edward Kennedy Ellington was born right here in the Nation's capital on April 29, 1899. The nickname Duke was given to him by his friends because of his regal air and his

love of fancy clothes with elegant style. He retained those traits throughout his life, but he wore his sophistication without a hint of pretentiousness. The Duke was a genius at instrumental combinations, improvisations, and jazz arranging which brought the world the unique "Ellington" sound that found consummate expression in works like "Mood Indigo," and "Sophisticated Lady."

He said he decided to become a musician when, in his youth, he realized that "when you were playing piano there was always a pretty girl standing down at the bass clef end of the piano." It became obvious that he was truly talented when he played his first musical composition, "What You Gonna Do When the Bed Breaks Down?" When he finished the crowd went wild and demanded more, however, since he had not written any other music he changed the arrangement and style right there on the spot. Thus, began the Duke's magnificent career as one of the world's greatest composers.

A pioneer, an innovator and an inspiration to generations, Duke Ellington personified elegance and sophistication. Also, he was a creative genius who never stopped exploring new dimensions of his musical world. By the end of his life, he would declare, "Music is my mistress." And so it was. No other lover was ever better kept, or in grander style. Duke Ellington knew how to treat his Muse. And she returned the favor.

The power of his presence was as strong off the stage as on. Ellington's nephew, Stephen James, says, "When you were in his presence, you felt it. If no one knew him and he were in . . . [a] room, everybody would be drawn to him. It was just the nature of his aura, his magnetism."

Ellington's career as a bandleader lasted more than fifty years; during at least forty-five of which he was a public figure of some prominence. It is often said that there were three high-water marks in that span. The first occurred in the late 1920s, when he attained the security and prestige of a residency at the Cotton Club, where the best black entertainers of the day worked for gangsters and performed at night for all-white audiences. Duke survived those years with his dignity intact—no small achievement—and he learned from his musicians, some of whom were then more skilled than he. By the end of the twenties, he had begun to experiment as a composer and arranger, and had several hits under his belt.

In the early thirties, he sharpened his skills, and made his first attempts at composing longer works. By the late thirties, he had assembled the best collection of players he ever had under his command at one time. Duke showed off his musicians in miniature masterpieces, three-minute concertos that displayed a single soloist against the backdrop of a tightly-knit ensemble. Many of these pieces are among his most enduring. Others from this time, equally memorable, explore a dizzyingly shifting labyrinth of textures, as different instruments take the lead and the accompaniment moves from one section of the band to another.

Billy Strayhorn, a brilliant young arranger who had joined the band in 1939, became increasingly important as Duke's principle collaborator in composition. By most accounts, Strayhorn was a musical genius of Mozartean proportions for whom composing music was as natural as breathing. Capable of doing almost anything musically, he chose to spend